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THE EXHIBITION AT THE CANESSA GALLERIES

AN important exhibition of antique works of art which will attract connoisseurs and private and museum collectors, will be held shortly at the Canessa Galleries, formerly the Altman Galleries, at 1 West 50th Street.

The exhibition is made up of examples of Egyptian, Greek, Roman, Gothic, and Italian Renaissance art, dating from an early Egyptian period and continuing until the late sixteenth century, and offers many rare treasures representative of the highest development of the art of the periods to which they belong.

A collection of Egyptian glass and pottery from earliest times until the fifth century, A. D., includes fifty perfume bottles of glass. A number bear rude symbols of the Cross, and all are exquisitely colored by the acids of the earth during their burial of centuries. They were made to be given as trophies to the victors in games. Seven cups of Millefiori, very rare, and unique as a group, are shown with them.

In the classic group the interest is well apportioned between different types of expression. There are many fine examples of bronze. One small statue of a young Faun, found in Carthage, dates from the third century B. C.

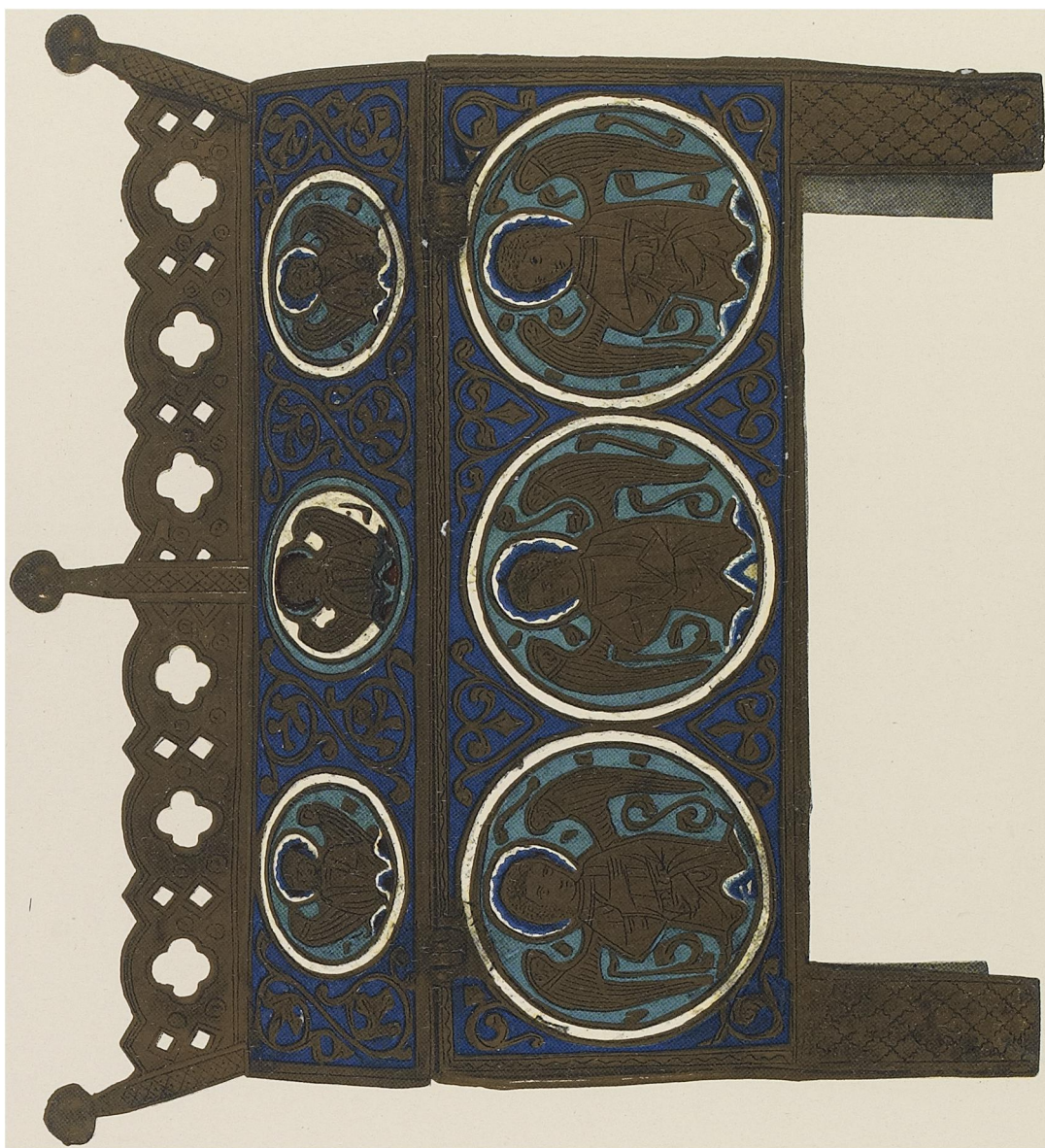
Among examples of early Greek art is a Paros marble group of The Three Graces, of the third century B. C. This was inspired by the famous group of Praxiteles, and is the third best antique group of the subject ever found. There is also shown a marble bust by Silanion, a

Greek artist of the fourth century, B. C., which is a fine example of the best period of Greek art.

The inspiring motive of the artist has been perpetuated in a crystal cup with gold and translucent enamels made by Benvenuto Cellini, and there is a fifteenth century bas-relief of the Virgin and Child by Andrea Della Robbia. The Cellini piece is shown with a group of sixteenth century pendants of gold, enamels, and precious stones—twenty-six in number—that come from the Spitzer collection. There are other fine examples of enameling, one a Virgin sitting upon a throne, in Champlevé enamel—Limoges work of the thirteenth century—which shows an early sensitiveness to the inherent restraining conditions of the medium before eager dexterity had degenerated into triviality of temper and aim. Still another is a chasse, a reliquary, in green, blue and white enamels, exceptional for its beauty and coloring, from the collection of Prince Baucina.

A signed plate of the Medici porcelain is very rare and unique, and of a number of Majolica vases and plates from Italian fabrics, the products of the fifteenth and sixteenth centuries. Some are signed by such artists as Maestro Giorgio, of Gubbio and Salimbene.

Many other objects deserve consideration, for the exhibit is both remarkable and satisfying in its examples of the expression of the passion for beauty of the ancient races, and certain of their crafts and mediums.



RELIQUARY CHÂSSE IN CHAMPLEVÉ ENAMELED BRONZE.
FRENCH: LIMOGES. LATE XIII CENTURY